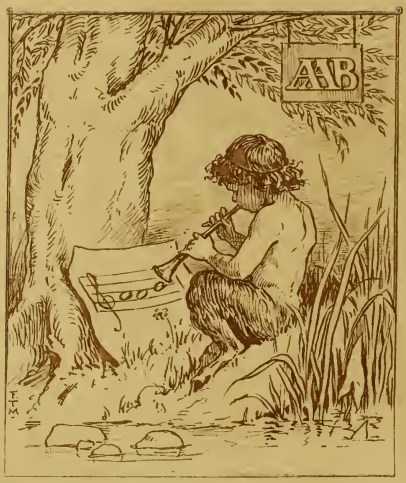

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THIRD ANNUAL REPORT

OF THE

PRESIDENT

OF THE

RHODE ISLAND CHORAL ASSOCIATION,

TOGETHER WITH A

LIST OF OFFICERS, MEMBERS OF THE ASSOCIATION AND OF THE CHORUS.

PROVIDENCE, R. I.
E. L. FREEMAN & SON, PRINTERS AND PUBLISHERS.
1888.

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President Goddard's Report.

Read at the Third Annual Meeting of the Rhode Island Choral Association in Normal School, Providence, Wednesday Evening, October 3, 1888.

Mr. Vice-President and Gentlemen of the Rhode Island Choral Association.

After remarking that it is fitting that a society the purposes of which are of an educational character should continue to hold its meetings in the State Normal School, I will proceed at once to read before you my third annual report.

Since our last annual meeting death has again been busy in our ranks. We have already been called upon to mourn the loss of Thomas A. Doyle, Dr. Edward T. Caswell and James O. Starkweather,

Note.—As no small number of people have generously offered to become yearly subscribers to our concerts by the payment of $10.00 in advance, it is proper to state that all such offers have been declined by the Board of Government on the ground that the Association is a public institution and not a close corporation. In the language of the President's first annual report, "The Rhode Island Choral Association, unlike many other societies of a kindred character, has not adopted the system of obtaining yearly subscriptions to its concerts, whereby a certain amount of money is annually collected in advance. The Association was organized for the public good, and it depends for its patronage and support upon the public whose interests it aims to subserve. Our concerts are open to all." To this may be added the remark that the R. I. Choral Association always employs a full orchestra and the great organ at its concerts.

and we must now add to our death roll the names of George H. Corliss and Israel Plummer. Both of these men were always cordial and emphatic in the expression of their sympathy with the work we are doing, and it is to be regretted that their connection with the Association has been terminated forever. I am sorry also to have to inform you, because his influence as a member was so marked, that Rollin R. Mathewson, Esq., has withdrawn from the Association owing to the fact that he is now residing in the city of New York.

On the evening of April 19, 1888, the first annual dinner of the Association, at which a goodly number of its members and representatives of the press were present, was given at the Narragansett Hotel. The Association also gave a clambake at Silver Spring, on the 19th of September last, in honor of the ladies and gentlemen of the chorus. It is to be hoped that similar social gatherings may take place in the future, for they tend to strengthen our two-fold organization and to give impulse to the work in which we are engaged.

The chorus of the Association numbered last season 324 names, and during that season we gave two concerts at Infantry Hall, the first on Friday evening, November 18, 1887, for the benefit of the Irrepressible Society, the last on Wednesday evening, April 25, 1888, upon the occasion of the opening of the great organ, which your Vice-President, Mr. Henry J. Steere, had put into the hall for the purpose of giving increased effect to our concerts. As the programme for each of the occasions will be

printed with this report in pamphlet form it is unnecessary now to reproduce them. At the last concert, when Max Bruch's masterpiece, "Arminius," a secular oratorio, was given, the hall was packed, and it was found necessary to put in some 275 additional chairs in order to supply the extraordinary demand for seats.

The article in last Monday's issue of the *Evening Telegram* giving an account of "What the Rhode Island Choral Association has done," contained such a glowing description of the effect "Arminius" produced on the audience, when "singers, orchestra and organ united in one overwhelming flood of music," that it leaves me nothing to say on the subject beyond the assertion that tributes of praise from the press were marked and general, and in their expression respectful mention was made of the fidelity and success with which Mr. Victor E. Hammerel, the accompanist of the chorus, and Mr. Reeves's orchestra performed their respective work.

Your board, believing it to be for the interest of the Association and in the interest of the public, has issued the following circular:

The Rhode Island Choral Association proposes to give a musical festival at the close of the season of 1888-89, which will combine the same features and variety of attractions which characterize the annual festivals of the Worcester County Musical Association. Professional artists of high rank will be engaged to assist the chorus of the Association, and a full orchestra and the great organ in Infantry Hall will accompany the chorus. The festival will occupy probably three days, and Mr. Carl Zerrahn will be the conductor and director.

Recognizing the importance of having a large chorus in order to make the festival a complete success and to secure the dignity, power and tone which the occasion will demand, the board of government is desirous of increasing the membership of the chorus to 500 singers. The dimensions of the new stage which has been built for the chorus renders it necessary to limit the number of the chorus to 500.*

Besides giving a musical festival at the close of the season, it is also the intention of the Association to give concerts during the season.

The price of membership for the season of 1888-89, is $4. No charge will be made for the music sung at rehearsals, concerts or at the festival; and no member of the chorus can be taxed by the Association. Every member of the chorus is entitled to borrow for his or her use any music belonging to the library of the Association.

The interests of the chorus are identical with those of the Association, and whatever promotes the prosperity of the one tends equally to promote the prosperity of the other, and it is the desire of the board of government to foster a feeling of respect and confidence between the two.

There will be weekly rehearsals at Blackstone Hall, on Wednesday evenings, at 7:30 o'clock. The first rehearsal will take place on Wednesday evening, October 10th, under the direction of Mr. Carl Zerrahn, Mr. Victor E. Hammerel as accompanist. It is therefore important, in order to avoid haste and confusion that the organization of the chorus should be completed without delay; and members of the chorus and all applicants for membership are respectfully requested to bear this in mind. Members of the chorus can receive their tickets of mem-

* The chorus now numbers 500 singers; and the weekly rehearsals are now held at Union Hall.

bership by calling at Billings's music store, Butler Exchange, and paying their fees on and after Monday, October 1st. Applicants for admission to the chorus can book their names at Billings's music store, or at the music store of Ira N. Goff & Co., 168 Westminster street; also, at Meiklejohn & Lomas's, No. 9 North Union street, Pawtucket. Those who have entered their names will please confer with Mr. Benjamin W. Hood, at room B, Butler Exchange, second story, between 4:30 and 6:30 o'clock in the afternoon on the following days: Saturday, September 29th; Tuesday, October 2d; Wednesday, October, 3d; Thursday, October, 4th; Saturday, October 6th; Tuesday, October 9th, and Wednesday, October 10th.

All applications to join the chorus made after October 10th can be left at Billings's music store.

By the Board of Government—President, Francis W. Goddard; vice president, Henry J. Steere; secretary, William W. Douglas; treasurer, William G. Nightingale;* librarian, Fred. A. Chase; Benjamin W. Hood, Professor John L. Lincoln, Charles D. Owen, W. Frank Sayles, Pawtucket; Robert Bonner, D. W. Reeves, H. W. Ladd, John Carter Brown, Edward Hoffman, Harold Brown.

Such a festival as it is proposed to give would indeed be an important event in our history, an event that would have an abiding effect upon the musical public. The chorus of the Association deserves, and it should have, a wider field than it has yet entered in order to exhibit its real powers.

The chorus has never failed in its obligations to the Association, and we are bound in return to recognize and discharge our obligation to the chorus

* Resigned Oct. 3, 1888. William Gammell, Jr., Esq., elected same date.

as well as to the public. It is needless to remark that one of the distinctive elements of Carl Zerrahn's greatness as a director is his capacity to understand the nature and character of the oratorio. To him has been revealed during an experience of over thirty years the secret of its subtle charms and beauties—the secret of its sublimity and grandeur —and with our chorus such a festival as is contemplated would produce a profound impression upon all who should attend it. It is worthy of remark that one of the officers of the Worcester County Musical Association has, in a letter to me, expressed his interest in our coming festival.

In this connection I desire to say that I am now in communication with some of the authorities of the public schools for the purpose of effecting an arrangement by which several hundred pupils of the public schools may be able to sing under Mr. Zerrahn's baton, with a full orchestra and organ accompaniment, at one of the miscellaneous concerts of the festival, and I have been informed that the proposition will undoubtedly be accepted at the next meeting of the school committee.

Years of labor are sometimes necessary for producing great results in the instruction and drilling of large choral bodies. But the powers and capabilities of our chorus have been developed to a remarkable extent, notwithstanding the comparatively short time it has been under the direction of Mr. Zerrahn. Happily for this Association, and for the cause it represents, the chorus is composed of ladies and gentlemen who are thoroughly imbued

with the spirit of their work, who have a just conception of its value to themselves and to society, and who have a keen perception of the dignity of that work. These characteristics are steadily increasing and gaining strength, and I feel perfectly justified in saying that the zeal and intelligence shown by the chorus, its patient and unwearied efforts to maintain and to elevate the reputation of this society, are happy evidences of even better days to come and should compel our earnest and grateful praise.

Permit me to direct your attention to the bearings of music on education—its educational value—and to remark that with the ancients, especially the Romans, music was in all higher education one of the seven liberal arts, taking its place with grammar, rhetoric, dialectics, arithmetic, geometry and astronomy. With this, then, as the conception of the educational value of music in the olden time, let me now speak of what the conception is in modern times. We all admit the vast influence which education exercises upon the human race in its social state. We all agree that knowledge affects the moral, the intellectual and the social happiness of man. In other words, it is not questioned that the highest civilization and enlightenment of humanity can be wrought out only through such forces and influences which tend to elevate the moral and religious, the social and intellectual character of man.

These forces and influences must be kept at work if the highest civility is to be reached. And are

not the educators of the rising generation in this country wise when they follow Europe in the belief that since the cultivation of the æsthetic sensibilities is essential to the full development of man as a moral and intellectual being, it necessarily follows that a knowledge of music is one of the educational forces of society? Since the introduction into our public schools of our system of popular education, music has come to be taught in the primary schools, the intermediate, the grammar and the high. Popular opinion at first was against the outlay of the people's money for such a purpose. Popular opinion, however, finally demanded that music should be regularly and systematically taught in the public schools. Our State expends each year thousands of dollars in this direction. The Rhode Island Choral Association originated in the desire to meet what were deemed to be certain requirements of the times. One of those requirements was a supplementary musical education of those graduates of the public schools who desired to reach greater proficiency in the art of singing. This institution, in other words, has been consecrated to the purposes of a certain branch of education. If the State is wise and generous in promoting musical culture in the public schools, I contend, without fear of contradiction, that we are no less wise and benevolent when we offer the graduates an opportunity to bring their culture up to a higher standard. The whole theory of popular education is based on the belief that the State is benefiting society when it taxes its citizens to educate those who are to become members of

society; and its beneficent results are the consummation, the fruit of experimental wisdom. Let the people, however, once reverse their judgment and come to feel that the investment of their money in the education of the young does not bring in adequate returns to the State, to society in its larger definition, and we should speedily witness such an exhibition of popular sovereignty as would topple into ruins the whole structure of our system of popular education. But the recognition of the importance of music as a distinct branch of education is overspreading our country to such an extent that the halls of higher learning, our universities and colleges, are gradually introducing its instruction into their courses. One of America's accomplished musicians and greatest composers, John K. Paine, has occupied the chair of music in Harvard University for many years. The board of directors of the Ann Harbor School of Music has recently announced that Professor Albert A. Stanley of this city, for many years organist at Grace Church, has been appointed to the chair of music in the University of Michigan. And we are informed that "courses in music in the university count towards degrees." Mr. Stanley's departure from Providence is a great loss to the city, and his character and abilities will make themselves felt in the position he is about to adorn.

Did time and space permit I could easily dilate upon the value and importance of music in connection with religious worship. Without music worship in church could not find due expression or get

due nourishment and growth ; it could not, in truth, live. Religion runs to music for its expression. It lives and thrives in it. Think of the Psalms of David. They make the very climax, the top and blossom of adoration in the expression of the religious sentiment. Tell me, is there any more radiant feature in the worship of God than the outpouring of the human heart in the joyful, sweet, solemn and majestic cadences of sacred music? Haydn upon being asked why his church music was so cheerful, replied: "I cannot make it otherwise. When I think of God my heart is so full of joy that the notes dance and leap from my pen ; and since God has given me a cheerful heart, I must serve him with a cheerful spirit."

While our work since our last annual meeting has progressed beyond our expectations, we must not forget, gentlemen, that to the direct and powerful influence of the press can largely be traced the success which has thus far crowned our efforts. The press is something more than the guide and exponent of public opinion. It is also the vehicle of facts. Necessarily observant of the opinions, the purposes and actions of others, it naturally becomes interested in all enterprises which conserve the public good ; and it watches with a keen eye all movements that are calculated to elevate the character of the community to which it addresses itself. The press of the State has always been true to the Rhode Island Choral Association because the institution has always been true to itself; because we have redeemed the promises we made at the time of our

organization; because we have never abandoned the great purposes of our existence; because the form and features of the compact into which we entered have been preserved; because, in fine, we have labored honestly and assiduously to elevate the musical taste and intelligence of the people and to give to them the privileges and pleasures which we promised them. This is why the press has given us its hearty and generous support. This is why the *Providence Journal*, the *Evening Telegram*, the *Evening Dispatch*, the *Pawtucket Evening Times*, the *Pawtucket Gazette and Chronicle*, and other newspapers, have advocated our interests and principles.

In tracing the progress of our work I should be guilty of an omission, which neither you nor the ladies and gentlemen of the chorus would pardon, did I fail to acknowledge the great services Mr. Zerrahn has rendered us in the faithful discharge of his duties and responsibilities as conductor and director of the chorus. With all our advantages, and they are many, it is not to be denied that the most signal one of our position lies in the fact that we have been able to secure the continued services of such a man as Mr. Zerrahn. Ask the chorus what they think of him as a director. Ask them, one and all, what they think of his capacity to teach the art of singing, to awaken enthusiasm and to refine the taste in musical expression, and ask them, too, what they think of his ability to communicate to them his ideas and of his power to call out and to develop latent talent. Ask these questions and quite sure I am that there will be but one answer to

them all. Carl Zerrahn's progress towards splendid professional fame has never been interrupted, and with powers collected and never disturbed, he occupies a position of exceptional eminence in his profession. His rank as conductor and director is with that of the ablest and most accomplished musicians of the day; and it is not an exaggerated estimate of him to say that probably no musician in this country equals him in his special department. It is, therefore, a matter for congratulation that one whose name places him at the head of his profession has consented to continue his services to the chorus.

How potent and fascinating is music in its operation upon the mind, in its power to stimulate the imagination and the fancy! There are some, however, into whose hearts its voice can never enter and from whose breasts it fails to awake responsive echoes. Was not Herbert Spencer right in saying that "music arouses dormant sentiments of which we had not conceived the possibility and do not know the meaning?" And is there any written or unwritten tongue the words of which are so suggestive to the mind and heart as its language? Music is essentially the language of the heart, of the emotions. It is the language of the affections, of sentiment, of sympathy and of love; and its power to arouse memories and associations of the past is one of the strange and mysterious features of the elements of its nature. While under its spell our thoughts flash back to the days of our youth—perhaps to some little church by the wayside in which we once worshipped in company with those we

loved. Or perhaps we may seem to see the fair meadows and blooming fields through which we roved in bygone days, seem again to be in some lonely vale listening to the "chorused whispers of wild flowers," or again to be gazing at the distant purple hills where the sunlight lingered and slept so sweetly on the leaves and grass. At other times we may live over again in memory the days we passed in the old world, in the lands flushed with the spirit and sentiment of the past, lands once inhabited by a glorious race, now mouldering in the dust, whose creative faculties were once ceaselessly active and immeasurably rich and original, lands full of classical associations, of touching and exquisite memorials of a high and mighty civilization, lands of beauty, of music, of painting, of sculpture and of poetry, full of instruction and delight, and full, also, of the immortalities of the past.

After the organization of an institution, whatever its character, its objects and aims may be, there are always difficulties and embarrassments to be overcome, prejudices and objections to be removed before it can place itself in a position to enable it successfully to perform the work for which it was designed, and to enlarge the sphere of its power and influence. This remark is equally true in respect to all enterprises, whether public or private, which are of a large and extended character; and its truth finds also daily exemplification in the ordinary course of human affairs, in the smaller and less potent combinations that are continually being formed amid the purposes and activities of this life. The progress of

society is not always rapid. On the contrary, its steps are sometimes slow, and the vantage ground which is reached by some is often denied to others. To the truth of these trite observations not one of you can be a stranger, and the history of this Association during its comparatively brief existence furnishes complete evidence that its work, however interwoven it has been with success, has nevertheless been subject to the conditions and considerations which I have mentioned. But I have to congratulate you and those also who have sustained us in our labors, who have given us their hearty sympathy and material aid, that the success and extent of the work already accomplished, have demonstrated the value and importance to the city and State of the Association, and have also justified the conviction that its permanence as a Rhode Island institution is assured. As a musical society we have at last reached a dignified and commanding position not only in the State, but before the whole country. We have at last left the valley beneath us, through which we once were plodding, and we are now pursuing, with eagerness and with unfaltering step, our path to the mountain-top. Our steps, although not rapid, are yet quite firm, and while the eminence which we aspire to reach is some distance from where we now stand, the belief that we shall reach it is founded on rational expectations. It requires nerve as well as energy to carry out some enterprises, and it has taken both nerve and energy to conduct the one in which we are engaged.

The line of conduct followed by your board of gov-

ernment in its superintendence and administration of the affairs of the Rhode Island Choral Association has never deviated from the direction to which it first pointed, and in its efforts to press forward and upwards your board has been unremitting in its exertions, faithful in the discharge of its obligations and determined to unfold the power and resources of an institution the interests of which have been committed to its care and guardianship. Your board has also sought, and it has not sought in vain, to create and to maintain a tie between the Association and the public and to instil into the minds of the people the notion that the stability of an institution such as ours accrues to their benefit. In obedience to an unselfish impulse and acting in perfect harmony with the plans and intentions of the Association, your board has patiently and perseveringly labored to arouse public attention to our work and to deepen the public sentiment in our favor. In contrasting our present condition with what it once was, in contemplating our present resources, and while viewing with pardonable pride the accomplishment of many of our plans, we are all warranted in feeling that we are on the right path, and that through the liberality of generous hands this society is destined to become a powerful factor in the promotion of the musical interests of the State. United strength of purpose and action has placed us far beyond where we were in the days of our infancy. The public is coming more clearly to understand the work we are aiming to accomplish ; and, what is more, the public is beginning to

appreciate it. Nor is this all. The public has also learned the fact that there is a determined purpose within our ranks, and an equally determined resolve on the part of others, to carry out, at whatever cost, the original designs of this Association and to see to it that our banner is kept aloft.

There could be no better evidence that the principles upon which this society is founded meet with popular approval than the fact that we have upon our rolls the names of so many representative men. "The pulpit, the bench and the bar," as I once took occasion to say, "Brown University and the public schools, the musical profession, the medical profession, the various departments of mercantile, mechanical and industrial pursuits, all the different interests and forces, in fact, which go to make a civilized and enlightened community, are represented in this Association." And gentlemen, let me tell you that when the intellect, the moral force and good taste of a community are enlisted in any enterprise, there need be no fear that material resources will be wanting. The men who belong to the Rhode Island Choral Association and the men and women who give it their sympathy and practical aid, are not men and women in whom has been generated merely an effervescent zeal. They are men and women who are inflamed with the desire, and who are fixed in their intention to defend its integrity of purpose, to strengthen its resources, to multiply its opportunities to prosper, and, finally, to see that an institution which takes its name from the State accomplishes the noble objects for which it was founded.

Francis W. Goddard.

OFFICERS OF THE ASSOCIATION.

1888-89.

President, ...	Francis W. Goddard.
Vice-President, ...	Henry J. Steere.
Secretary, ...	William W. Douglas.
Treasurer, ...	William Gammell, Jr.
Librarian, ...	Fred A. Chase.

DIRECTORS.

For Five Years.

Robert Bonner, Harold Brown.

For Four Years.

Benjamin W. Hood, D. W. Reeves.

For Three Years.

J. L. Lincoln, Herbert W. Ladd.

For Two Years.

Charles D. Owen, John Carter Brown.

For One Year.

William F. Sayles, Edward Hoffman.

MEMBERS OF THE ASSOCIATION.

William Ames,
Prof. T. Whiting Bancroft,
Prof. Eli W. Blake,
Robert Bonner,
Holder Borden Bowen,
Grenville R. Brown,
Harold Brown,
John Carter Brown,
John Nicholas Brown,
Rev. T. Edwin Brown, D. D.,
A. Duncan Chapin,
Fred A. Chase,
Judge Le Baron B. Colt,
Rev. Henry F. Conboy,
Samuel T. Douglas,
William W. Douglas,
Chief Justice Thos. Durfee, LL.D.,
H. O. Farnum,
William E. Foster,
William O. Fuller,
Robert I. Gammell,
William Gammell, LL. D.,
William Gammell, Jr.,
Francis W. Goddard,
Moses B. I. Goddard,
R. H. I. Goddard,
T. P. I. Goddard,
Arnold Green,
Rev. David H. Greer, D.D.,
Rt. Rev. Matthew Harkins,
Joseph Hastings, Jr.,
Edward Hoffman,
B. W. Hood,
Howard Hoppin,
H. W. Ladd,
Prof. J. L. Lincoln, LL. D.,
Hamilton C. Macdougall,
G. W. R. Matteson,
John McAuslan,
Rev. Joseph F. McDonough,
Rev. Alexander McGregor,
Jesse Metcalf,
Dr. John W. Mitchell,
Rev. Thomas J. Morgan, D.D.,
Frederick R. Newbold,
William G. Nightingale,
Charles D. Owen,
John C. Pegram,
Gorham P. Pomroy,
Dr. Gustav Radeke,
Alfred A. Reed,
W. Gordon Reed,
D. W. Reeves,
J. William Rice,
Rev. C. A. L. Richards, D.D.,
Rev. E. G. Robinson, D. D., LL. D.,
Henry G. Russell,
William F. Sayles,
Henry J. Steere,
Thomas B. Stockwell,
John E. Troup,
Nicholas Van Slyck,
John W. Vernon,
Arthur H. Watson,
William B. Weeden,
Joshua Wilbour,
Hon. Ellery H. Wilson,
Hon. Geo. Peabody Wetmore,
Nathan H. Wilcox,
Hon. J. C. B. Woods.

HONORARY MEMBER:

Carl Zerrahn.

MEMBERS OF THE CHORUS.

1888-89.

SOPRANOS.

Angell, Miss E. A.
Almy, Miss S. E.
Adams, Miss Alice W.
Allen, Miss Jennie B.
Bishop, Mrs. C. A.
Bowen, Miss E. R.
Bliven, Miss A. L.
Bowen, Miss Mary C. W.
Bibby, Miss Maude
Bonner, Miss Maude
Belcher, Mrs. R F.
Bowen, Miss H. N.
Bishop, Mrs. O. V.
Brown, Mrs. A. F.
Blessing, Miss Mary
Bigelow, Miss L. P.
Bradley, Miss Mattie T.
Barry, Mrs. M. V.
Boyden, Miss Annie L.
Boyden, Miss E. O.
Beane, Mrs. O. L.
Burnham, Miss Stella
Buchanan, Miss F. M.
Beane, Miss Lilla M.
Bradley, Miss Etta
Butler, Miss Nellie
Bourn, Miss Cora
Brownell, Miss Florence
Blackington, Mrs. F. S.
Bean, Miss Julia A.
Bligh, Miss Helen A.
Chace, Mrs. W. A.
Crowell, Miss Modena
Congdon, Miss M. A.
Clark, Miss Lizzie
Chapman, Miss Mattie
Cady, Mrs. L. E.
Cook, Miss A. M.
Cole, Miss Vonia,
Caffrey, Miss Anna B.
Chorlton, Miss A.
Crocker, Miss H. M.
Carr, Miss Sarah L.
Crowthers, Miss Nellie
Crossley, Miss Mary
Cannon, Miss Sarah
Cattanach, Miss Anna
Coggeshall, Miss M.
Cooley, Miss M. E.
Couch, Miss I. M.
Chilson, Mrs. J. E.
Doane, Miss Louise
Devereaux, Miss Annie
Doyle, Miss Katie
Darling, Mrs. R. S.
Daly, Mrs. J. F.
Estes, Miss Clara S.
Eldridge, Miss Emma J.
Fairman, Miss Flora
Fowler, Miss Clara A. R.
Foster, Miss Frances L.
Felker, Miss Susie G.
French, Miss Annie
Ferris, Miss Julia E.
Fifield, Mrs. Moses
Folsom, Miss Mary J.
Flanagan, Miss Lizzie
Furlong, Miss Theresa
Gerhard, Miss Fannie
Gray, Miss Lizzie
Gillan, Mrs. William
Gay, Miss Marion
Gardiner, Miss E. W.
Gleason, Miss Annie
Greene, Miss Lucy F.
Griswold, Miss Gertrude
Hathaway, Miss A. A.
Hathaway, Miss M. E.
Hiscox, Miss Clara J.
Hoffman, Mrs. Edward
Hatton, Miss Alice S.
Hood, Miss Mary B.
Hillyer, Miss Florence M.
Hudson, Miss Cora J.
Haggerty, Miss Mary
Haggerty, Miss Maggie
Hope, Miss Lucy
Hutchins, Miss H. A.
Henry, Miss Sarah
Johnson, Miss M. K.

James, Mrs. W. I.
Jones, Mrs. Jennie B.
Jackson, Miss Emma
Jaques, Mrs. Charles
Jenks, Miss Alice
Kinsley, Mrs B. E.
Kelly, Miss Sarah E.
Luther, Mrs. J. W.
Leith, Mrs. H. R.
Leith, Miss A. Louise
Le Jeune, Mrs. L. P.
Moore, Miss Amy C.
Macomber, Miss Jennie M.
Morton, Miss Minnie H.
Munster, Miss Sophie C.
Munster, Miss Dora
Moulton, Miss Annie
May, Miss Abbie
Martin, Mrs. Chas. N.
McCusker, Miss Katie
Miller, Miss Rosa
Martin, Miss F. H.
McManus, Miss Sarah
McCaffrey, Mrs. Delia
McCusker, Miss Lizzie
McNellis, Miss Theresa
McGuinness, Miss Eliza A.
Meehan, Miss Eliza
McManus, Miss Della
Moulton, Miss L. P.
Newell, Miss Lilian
Nickerson, Miss B. L.
Osler, Miss Emma R.
O'Neil, Miss Belle
Olney, Miss Bessie W.
O'Connor, Miss E
O'Connor, Miss Annie
Ormsbee, Miss Josephine E.
O'Reilly, Miss Nellie
Oldfield, Miss M. S.
Padelford, Miss A. N.
Potter, Miss E. Frances
Parks, Mrs. Carrie P.
Pierce, Miss Fannie
Peckham, Miss M. Lizzie
Polleys, Miss Mary W.
Pierce, Mrs. I. M.
Petersen, Miss Yetta C.
Pitman, Miss C. A.
Porter, Mrs. Alice F.
Phetteplace, Miss Emma
Phetteplace, Miss Nellie
Pratt, Mrs. C. V.
Pierce, Mrs. R. T.
Rice, Miss Lilian E.
Remington, Miss Sadie
Randall, Miss Addie
Rosenthal, Miss Carrie
Russell, Miss Eva
Simmons, Miss Julia
Sweet, Miss Mary E.
Steere, Miss Viola
Scott, Miss Kathleen
Stetson, Miss Louise P.
Smith, Miss Martha
Smith, Miss E. E.
Sayer, Miss M. A.
Steere, Mrs. Horace
Stern, Miss Adele
Smith, Miss Florence
Taylor, Miss Fannie B.
Tift, Miss E Gertrude
Tucker, Miss Eugenia S.
Tucker, Miss Margaret D.
Tripp, Miss Sarah F.
Vose, Miss Sarah A.
Wheaton, Mrs. W. A.
Wheeler, Mrs. J. G.
Warren, Mrs. Gertrude E.
Wilcox, Mrs. N. H.
Wilbur, Miss Jennie
Williams, Miss E. J.
Ward, Mrs. J. H.
Walker, Mrs. R. H.
Wilson, Miss Cora B.

ALTOS.

Austin, Miss Edith
Arnold, Miss Sarah
Allen, Miss Jennie H.
Ames, Miss Marie
Arnold, Mrs. C. O.
Bacon, Miss Lilian M.
Beacroft, Miss Amelia
Burlingame, Miss Minnie C.
Bowen, Miss H. S.
Baker, Miss Alice M.
Bosworth, Mrs. C. H.
Buchanan, Miss Evelyn T.
Burtwell, Mrs. S. J.
Blake, Miss Florence
Butler, Mrs. L. M.
Butler, Miss Abby F.
Bush, Mrs. J. M.
Barker, Miss Alice R.
Bean, Miss Susie C.
Barbour, Mrs. H. H.

Coggeshall, Miss L. M.
Clarke, Miss Alice L.
Cooney, Miss Minnie G.
Chace, Mrs. A. R.
Chase, Mrs. F. F.
Chapman, Miss Annie L.
Clough, Miss C. B.
Cain, Miss A P.
Crocker, Miss Nellie F.
Chester, Mrs. John
Cole, Miss Lina
Crowell, Miss Ida
Campbell, Miss Annie
Cattanach, Miss Mary
Davis, Miss Emma L.
Davis, Miss Mary E.
Deveraux, Miss Eleanora
Drummond, Mrs. H. A.
Diacort, Miss Susan V.
Diacort, Miss Mary H.
Doohan, Miss Nellie
Doonan, Miss Maggie
Donovan, Miss Nellie
Dustin, Miss Sadie J.
Earle, Mrs. H.
Farmer, Miss S. N.
Freeman, Miss Hattie
Freeman, Miss Julia
Folsom, Miss Lizzie
Ferris, Mrs. M. E.
Flagg, Miss Mabel
Gardiner, Miss L. K.
Gray, Miss Louise N.
Goodwin, Mrs. J. A.
Gorman, Miss Alice
Galvin, Miss Katherine
Greene, Miss Florence C.
Gooding, Mrs. L. B.
Goff, Miss Phebe E.
Hawkins, Miss Maria
Hammerel, Mrs. V. E.
Hope, Miss Florence E.
Horton, Mrs. D. D.
Holt, Miss Lilla
Heathcote, Miss E. J.
Irving, Mrs. Maria
Johnson, Miss H. M.
Jenks, Miss Mary
Kettner, Mrs. Jacob
Kane, Miss Ann F.
Lawton, Mrs. H. L.
Lee, Mrs. O. F.
Lee, Miss N. M.
Miller, Miss A. W.
Manchester, Miss Hattie
Martin, Miss Lizzie A.
Mowry, Miss Florine H.
Mason, Mrs. M. E.
Martin, Miss M D.
Murphy, Miss Mary
McCoy, Miss Mary
Newell, Mrs. L. D.
Nichols, Mrs. J. M.
Olney, Miss Kate H.
Parkhurst, Mrs. E. C.
Potter, Mrs. J. H.
Potter, Mrs. E. B.
Pitman, Miss Sophia L.
Pitman, Miss Josephine
Potter, Miss Emily E.
Potter, Mrs. John E.
Pratt, Mrs. W. H.
Peck, Miss M. T.
Perry, Miss Etta C.
Richmond, Miss Maud
Risley, Miss Zadie M.
Rogers, Miss Sarah
Rawson, Mrs. H. E. H.
Robinson, Miss Lizzie L.
Remlinger, Miss Bertha
Stockbridge, Miss A. M.
Sweet, Miss Lizzie
Sturtevant, Miss S. L.
Scott, Miss Hattie N.
Sanborn, Miss Maude A.
Simons, Mrs F. M.
Schrivener, Mrs. A.
Snell, Miss Jennie E.
Salisbury, Miss Nellie
Stockwell, Mrs. G. A.
Taft, Miss Nellie F.
Tillinghast, Mrs. J. R.
Tillinghast, Miss Emma H.
Trainor, Miss Mary
Vose, Miss Hattie M.
Waterman, Miss E. C.
White, Mrs. Wm. R.
Wells, Miss
Weld, Mrs. C. F.

TENORS.

Abbott, James
Allen, Theo. A.
Armour, William
Austin, W. A.
Allen, Frederick W.
Alexander, C. Henry

Allen, Frank O.
Babcock, Robert R.
Barker, F. E.
Barnes, H. Cornelius
Burrows, C.
Brannigan, J. H.
Brown, Thomas
Butler, William
Bailey, T. H.
Bunce, George
Buzzell, H. P.
Blackington, H. C.
Bradley, R., Jr.
Blake, H. R.
Cummerford, Arthur S.
Chester, John
Chester, John D.
Chase, Walter W.
Crowther, Samuel
Dillon, Edward L.
Dixon, H. R.
Darling, Nathan
Drummond, H. A.
Davis, Clarence B.
Deering, Samuel
Dover, G. W.
Eddy, W. J.
England, Charles A.
Farnsworth, Claude J.
Freeman, G. A.
Fisher, Henry
Field, Henry C.
Frase, Myron
Gardner, Fred S.
Gardner, Herbert W.
Grout, M. B.
Gladding, James M.
Harrington, George
Harrington William
Higgins, E. F.
Hanrahan, William
Healey, Wilbert C.
Hazelwood, Frank W.
Hutchinson, G. B.
Hamilton, C. G.
Hassett, W. H.
Jillson, O. A.
Jaques, Charles
Kettner, Jacob
Kendrick, John E.
Knight, R. F.
Kettlety, Frank E.
King, H. F.
Kinghorn, James A.
Lassell, Clarence K.
Lewis, William
Lowe, W. H.
Manning, E. P.
McManus, John A.
Martin, Charles
McVeigh, John
Maynard, F. H.
McKnight, J. W.
McManus, James H.
Porter, J. B.
Ricker, H. L.
Rawson, H. G. H.
Randall, W. J.
Russell, George
Ramspott, Carl
Sweet, A. W.
Smith, E. G.
Steadman, W. I.
Stott, John
Studley, I. M.
Schwarz, Herman
Schetter, Charles
Sanford, Joseph A. C.
Taylor, A. S.
Thomas, Justus
Wheeler, J. G.
Ward, J. H.
Webb, B. S.
Ward, J. William
Webster, H. L.
Williams, C. E.

BASSES.

Angell, John W.
Arnold, W. F.
Bennett, A., J.
Bourne, F. B.
Binney, J. W.
Baccus, John
Barnes, G. L.
Brown, Frank H.
Bosworth, Charles H.
Barbour, J. B.
Birge, E. B.
Bushnell, F. N.
Barlow, H. E.
Baird, Charles L.
Brigham, J. O.
Briggs, H. J.
Baker, W. C.
Bowen, E. A.
Clarke, J. W.
Crocker, L. A.

Clarner, L. J. K.
Colheney, Harry
Colby, Arthur H.
Combe, Alfred H.
Chase, Walter L.
Chase, Earnest A.
Colton, E. P.
Coughlin, William
Crane, Harold
Casey, R. H.
Cady, William
Coller, C. H.
Cole, John
Cumerford, G. P.
Davis, H. F.
Devereaux, J. J. F.
Darling, E. E.
Dexter, E. G.
Eaton, Horace
Esten, R. B.
Fenner, Albert, Jr.
Guild, Herbert L.
Gillan, W. F. A.
Greene, S. J.
Gardner, C. C.
Govignon, Victor
Green, W. J.
Greaves, Abram
Griffith, George D.
Gleason, J. K.
Hammar, Oscar F.
Heisman, J. W.
Holmes, Charles
Hudson, W. M.
Horchert, Carl J.
Howland, Caleb
Hathaway, Charles
Hutchins, H. M.
Irdinor, Owen
Jackson, C. A.
Keating, Thomas
Kimball, H. W.
Kranz, H. L.
Little, F. P.
Lamson, H. A.
LeJeune, L. P.
Lee, O. F.
Lawton, Charles N.
Locke, W. S.
Lally, W. T.
Mendenhall, A. C.
McDonald, W.
McElroy, Thomas H.
Martin, F. L.
McMeehan, R. G.
Oatley, W. M.
Peck, Fred S.
Palmer, A. D.
Phillips, L. O.
Polsey, J. Everett
Pillotson, John A.
Pratt, W. H.
Ross, Elmer W.
Reynolds, Fred G.
Randall, Walter C.
Rosenthal, William
Stockwell, George A.
Shepley, J. R.
Swift, A. T.
Stapleton, H. J.
Stevenson, A.
Sexton, C. E.
Stone, Walter L.
Stone, Willard G.
Schiffner, Alphonse
Scheurer, Anthony
Swift, Louis
Stone, Henry T.
Sullivan, M.
Sullivan, Daniel J.
Tyler, A.
Wheeler, Edward M.
Woodmancie, E. A.
Williams, J. P.
Warren, George E.
White, A. C.
Wade, Gardner F.
Whittemore, E. E.
Waterman, Byron
Woodward, B.
Walker, A. A.
Williams, Sidney
Willard, E. L.
Weld, Charles F.

RECAPITULATION.

Sopranos,	175
Altos,	119
Tenors,	92
Basses,	114
Total,	500

RULES AND REGULATIONS.

Members of the Chorus are expected to be in their seats, ready for rehearsal, at the appointed time.

No one will be allowed on the floor of the Hall, except members holding tickets.

Members absenting themselves from two or more rehearsals, without sufficient reason, are liable to have their places filled.

Members of the Chorus are expected to sing at all of the concerts of the Association.

NOTE.—A guarantee fund of $10,000 has been subscribed for the purpose of securing the complete success of the musical Festival which the Rhode Island Choral Association intends to give at Infantry Hall, at the close of the season 1888-9. The Festival will probably commence on the evening of the last day of April next.